



University of Central Lancashire

TRANSDISCIPLINARY EXPLORATIONS INTO PERFORMATIVITY



Organised by Dr. Amy Rome

**A 4-day International Symposium of lectures,
practice-led workshops and performances**

16-18 July 2018

Hosted by the University of Central Lancashire's Faculty of Culture & Creative Industries' in association with the international directors of Paris-based Pantheatre Enriquer Pardo & Linda Wise.

Established since 2003, this transdisciplinary conference is dedicated to the ongoing international partnership between the directors of Pantheatre based in France and the University of Central Lancashire's College of Culture & Creative Industries. In recognising Pantheatre's contribution to the development of transdisciplinary practice-led studies within the University and the wider international field. This conference will culminate in the presentation of an Honorary Fellow to Pantheatre's co-founder and director Enrique Pardo at Guild Hall 19 July, 2018.



CONFERENCE GUEST KEYNOTE SPEAKERS AND PRACTITIONERS INCLUDE:

International directors of Pantheatre Enrique Pardo and Linda Wise;

composer/musician/actor Pierre-Francois Blanchard;

Professor Lubaina Himid OBE;

Dr. Julie Bokowiec (University of Huddersfield);

Dr. Jane Turner (Manchester Metropolitan University);

Dr Patrick Campbell (Manchester Metropolitan University);

Tim Lamford (UCLan);

Giorgio De Carolis (UCLan)

CONFERENCE DESCRIPTOR

This international conference will provide a context from which to explore and further develop transdisciplinary approaches to 'performativity'. Here the term 'performativity' is used and applied in providing a wider lens within this international conference in facilitating meaningful transdisciplinary dialogues not only between all practice-led disciplines within the areas of Performing Arts and Fine Arts. Also, as a way of facilitating a wider collaborative dialogue between relevant transdisciplinary areas of theory: philosophy, depth psychology, and cultural studies. In a global cultural climate, that increasingly requires artists able to respond to this ever-emerging global culture. The conference aims to further develop transdisciplinary critical frameworks that inform and better ground with complexity, both theoretical and practical understandings towards transdisciplinary practice.

Exploring transdisciplinary approaches to 'performativity', this international conference offers a rare opportunity in the UK to engage with the pioneering praxis of Paris-based Pantheatre and its director, published author Enrique Pardo. Pardo's praxis offers a new vision towards performance and 'performativity'. Influenced by both the Post-Jungian depth psychologist James Hillman's translation of Jung's original psychological theories and the philosophies of Existentialism and Phenomenology. This praxis exposes a shift, a move away from humanistic psychological approaches to artistic practice. These meta-philosophical principles (more existential and phenomenological underpinnings) focus the practice much more on the study of the complex relations of the performers' intersubjective and sensate experience. Reflected in his contemporary philosophy towards performativity and practice, Pardo

states: "I am once again emphasizing the external factors, the understanding, as opposed to self-instrumental practices, necessary as they are in training, because of the danger that self-instrumental practices become self-centered and self-expressive philosophies, and do not tune us as responders to the world." (Pardo, 2005:3) Traditionally, modern western approaches to theatre and art are grounded in humanistic philosophical paradigms that emphasize, and are focused on the individual 'self'. Similarly, in practice from this modern perspective Pardo concludes: "The problem with this humanistic model is what is performed is not so much meaning but meaningfulness or display of personal sensitivity. It is the performers' subjectivity that we are actually being called to contemplate in the performance, not the ideas or objective image." (Ibid) Thus, this transdisciplinary conference offers the opportunity to explore through both practice and theory: the possibilities that these performative paradigm shifts offer towards new transdisciplinary perspectives.

A central impetus of the conference aims to explore the interaction between practice and theory. Therefore the conference is structured with lectures in the morning followed by practical workshops in the afternoons through which the participants will explore the application of theory in practice. Morning sessions, the directors of Pantheatre will investigate within lecture-presentations, central research questions: (1) How can performing artists enter into and study the transdisciplinary corpus of their work? These lectures will be followed in the afternoon by practical workshops led by Pantheatre's directors with the multi-disciplinary group of performers and invited professional delegates in order to then explore 'research through practice'.

CONTRIBUTING KEYNOTE GUEST SPEAKERS AND PRACTITIONERS

EXTERNAL INTERNATIONAL CONFERENCE KEYNOTE INDUSTRY CONTRIBUTORS

Pantheatre's
international directors:

ENRIQUE PARDO

Enrique Pardo was born in Lima, Peru, in 1946. He spent his childhood in Peru before moving with his family to Europe, passing his French baccalauréat in Paris, studying law and economics in Madrid, graduating in painting from Chelsea School of Arts, London, and teaching Fine Arts at Goldsmith College (University of London). His best students at the time (the late 60s) were involved in performance art, and doing work that he considered much more interesting than his own. This led him to theatre (he was 24 by then) and to working professionally with Roy Hart. As well as performing and directing, he started teaching voice within the "Roy Hart" model. This led to his meeting with the late Post-Jungian James Hillman; writer Rafael Lopez-Pedraza; as well as Charles Boer, Paul Kugler, Ginette Paris, Nor Hall and the pioneering archetypal psychology circle of thought that was to inspire the transdisciplinary work of Pantheatre. This was in the late 1970s and 80s. Today, along with many of his collaborators, Pardo insists that it is our esthetics, our modes of perception and

appreciation, our political and cultural ideas that need therapy. Hence the accent on mytho-poetical and intellectual challenges, in an otherwise very corporal and imagistic transdisciplinary work.

LINDA WISE

Linda Wise was born in Kenya and trained at the Royal Scottish Academy of Music and Drama. She worked internationally with Roy Hart and Roy Hart Theatre from 1969 until his death in 1975. A member of the original Roy Hart Theatre and founder member of the Roy Hart International Performance Research Centre in the South of France: Wise is invited to direct, teach and act throughout the world. She won the 1988 French Jean Vilar Prize for her direction of Melville's "Moby Dick", and performed Nedda in the OBIE award-winning adaptation of Leoncavallo's "Pagliacci". In recent years, she has directed, among other things, a series of international solo works for women performers; a Jazz Opera co-produced by Boreas Teater and the Oslo National Theatre. Passionately concerned with a vision of the voice that engages the widest possible perspective on each person's individuality. Wise incorporates into her multi-faceted practice a range of vocal approaches, from Roy Hart's extended

range techniques to the classical practice of bel canto. She continues to teach voice internationally in the National Theatre Schools of Copenhagen, Norway, Australia, New Zealand, Argentina and Scotland; and is a visiting guest lecturer at the Limoges and Strasbourg French National Theatre Schools. Her transdisciplinary praxis collaborates with an international circle of artists and thinkers in the fields of therapy, archetypal psychology and mythology.

PIERRE-FRANCOIS BLANCHARD

*(international composer,
pianist, actor, teacher)*

Active professional member of Panthéâtre since 2008: Blanchard teaches and performs internationally with Linda Wise and Enrique Pardo - Paris (2011-2017), NYC (2015), Santiago de Chile (2012-2016). He teaches voice and improvisation. Pierre-François Blanchard started playing piano at age 8. After studying classical piano for 10 years, he graduated from Saint-Nazaire Conservatory. He got his D.E.M. (2005) and his teaching degree D.E. (2007). He enrolled the Royal Conservatory of The Hague in 2007 for doing a bachelor (2007) and a master (2009) in piano jazz

and composition. He has studied with Jasper Soffers and Karst De Jong. Winner of the St-Gilles Croix de Vie Jazz Festival competition (2006) ; Competition (2010) ; Finalist of "Get Your Jazz On Stage" (2011) ; Finalist of Jazz à La Défense (2012).

EXTERNAL NATIONAL (UK) KEYNOTE CONFERENCE CONTRIBUTOR CVS

DR. JANE TURNER (MMU)

Research interests include Balinese performance; the politics of intercultural performance; theatre anthropology; and the work of theatre practitioner Eugenio Barba - all of which were featured areas of my PhD. I have spent time studying and researching in Bali (most recently in 2012) and continue to be interested in non-western theatre practices as well as intercultural performance. More recently my research has engaged with notions of embodiment. However, I am also actively interested in analysis and developing transdisciplinary critical frameworks that can usefully be employed to further academic understanding of theatre practice from a spectator's perspective. To this end, I am interested in developing critical commentary on theatre projects, focusing specifically on the web of effects/affects performance practices has on spectators and participants. I was involved, as an ethnographer and dramaturg, on a collaborative project with Proto-type Theater and MMUle titled *The Good, the God and the Guillotine* that toured the UK from autumn 2013.

Publications Books

(authored/edited/special issues)

JC. Turner, P. CAMPBELL (2019). *A POETICS OF THIRD THEATRE: PERFORMER TRAINING, DRAMATURGY, PARTICIPATION*. ROUTLEDGE.
J. Turner (2004). Eugenio Barba. Psychology Press.

Journal articles

A. Westerside, M. Blain, J. Turner (2016).

Through collaboration to sharawadji: immediacy, mediation and the voice. *Theatre and Performance Design*. 2(3-4), pp.293-311.
JC. Turner (2016). Sound and Subjectivity in the "techno-sublime": Autobiographer and Ring. *Journal of Dramatic Theory and Criticism*.
JC. Turner (2011). Embodiment, Balinese Dance Theatre and the Ethnographer's Predicament. *Performance and Spirituality*. 2(1), pp.60-84.
JC. Turner (2011). Diegetic Theatre as a 'Place' for the Theatricalised Spectator. *Platform Journal of Theatre and Performing Arts*. 6(1), pp.28-43.
J. Turner (2008). Dreams and phantasms: Towards an ethnoscenological reading of the intercultural theatrical event (Keir Elam, Eugenio Barba). *SEMIOTICA*. 168(1-4), pp.143-167.
J. Turner (2007). Acts of creative vandalism? Plane performance deconstruct the canon. *New Theatre Quarterly*. 23(3), pp.208-218.
JC. Turner (2007). Making Amends: an Interventionist Theatre Programme with Young Offenders. *Research in Drama Education*. 12(2), pp.179-194.

DR. PATRICK WILLIAMS

(MMU)

Academic research focuses on the ways in which contemporary theatre artists in Europe and Latin America are challenging monolithic, phallogocentric framings of subjectivity, representability and heritage through performance and training.

Published books

(authored/edited/special issues)

JC. Turner, P. CAMPBELL (2019). *A POETICS OF THIRD THEATRE: PERFORMER TRAINING, DRAMATURGY, PARTICIPATION*. ROUTLEDGE.

Journal articles

PGW. Campbell, J. Linden Expanded Practice and Curation as Creative Process: An Introductory Assemblage. *REPertório: Teatro & Dança*. 19(27), pp.11-20
PGW. Campbell (2015). Portraits in/between Black and White: Traumatic Performativity and Postmemory in a Jamaican Family Album. *REPertório: Teatro & Dança*. pp.65-78.

DR. JULIE BOKOWIEC

(Uni. Of Huddersfield Research Fellow)

Dr. Julie Bokowiec is a theatre artist working across areas of performance, writing, electro-acoustic music, film and live interactive digital performance. She is the creative partner of composer and electronics designer Mark Bokowiec with whom she began a long-term collaboration in 1995 that has seen the development and creation of a range of works for the Bodycoder System. In 2003 they set in motion a series of interactive vocal pieces, collectively entitled *The Vox Circuit Trilogy* (2007), that forge a dialogue between live acoustic and digital voice production articulated and re-mediated through the body in forms of interactive kinaesonic expression. *The Suicided Voice*, *Hand-to-Mouth* and *Etch*, together with *V'Oct(Ritual)* (2011) have been presented in London, Montreal, Quebec, PEI Nova

Scotia, Banff Alberta, Budapest, Oslo, and venues in Italy and Greece. They have been commissioned by the Science Museum London, the Traffo Theatre & Hungarian Computer Music Association, Wakefield City Art Galleries, and were Artists-in-Residence at the Banff Centre for the Arts and STIEM Amsterdam.

Julie is currently a Visiting Research Fellow in the Centre for Research in New Music (CeReNeM) at the University of Huddersfield. Julie has created original work for theatre and opera independently and in collaboration with Opera North and Trestle Theatre Company among others. She has been commissioned twice by Theatre Royal Bath, also by Bradford Theatres, the Design Museum London, Harrogate International Festival and the Institute of Contemporary Art, London among others. Her plays have been shortlisted and nominated for a range of major writing awards. As a performance artist she has worked and collaborated with a number of luminaries including Lindsey Kemp, the Austrian artist Hermann Nitsch and Genesis P-Orridge, and has appeared in performances at the Hammersmith Odeon (Harvey Goldsmith), the Melt Down Festival at the Queen Elizabeth Hall (Southbank, London) and at venues across Europe.

TRANSDISCIPLINARY UCLAN FACULTY KEY NOTE CONFERENCE CONTRIBUTORS

All the proposed UCLan keynote contributors as practitioners and teachers are currently exploring within their own artistic practices and pedagogy the central theme of the proposed conference.

DR. AMY ROME

Lecturer on UCLan's Acting Course and international researcher and organiser for the conference. Amy Rome has worked with the international directors of Paris-based Pantheatre for 15 years. She completed her Phd. 'The Voice Embodied' at the University of Central Lancashire in 2008, where Dr. Rome continues to work and teach as lecturer. Rome's ongoing 'research into practice' and 'research through practice' explores and strives to develop further contemporary integrated approaches to voice, speech and movement training for multi-disciplinary performers and actors, investigating how these approaches are applied studies to the development of creating the theatrical image. With more than 30 years of professional international experience as a performer, director and practitioner: Rome was originally trained in the US, as an actor at Northeastern University; she then went on to do a degree in music composition at the Berklee College of Music before migrating to the UK in 2000 to study and teach at UCLan.

TIM LAMFORD

Associate Lecturer at UCLan on the MA Dance & Somatic Wellbeing postgraduate course.

Lamford is a dancer, choreographer and teacher with 40 years of experience in movement arts. Specialising in the teaching of dance skills, creativity and somatic awareness. He trained at the London Contemporary Dance School, studying contemporary techniques with Jane Dudley, William Louther, Kazuko Hirabayashi, Noemi Lapzeson, Robert Cohan (all Graham Company); Danny Lewis (Limon Company); Albert Reid (Cunningham Company); contact improvisation with Steve Paxton; release work with Mary Faulkerson; choreography with Nina Fonaroff (Graham company); Pilates with Alan Herdman, and Tai chi Chuan with Gerda Geddes. In the 1970s performed with X6 dance collective; Second Stride and Mantis. Career highlights include: Artistic Director of the pioneering dance in the community company, Spiral Dance, Liverpool; Professor Visitante at the Institut del Teatre Barcelona; introducing contemporary dance to the Polish conservatoire system; lecture tour for the Australia Council on the theme of the creative role of a dance artist in education; and directing the graduate performance course at London Contemporary Dance School.

He has also been Tai chi coach at the Royal Opera House, Covent Garden. Lamford has been an External Examiner for the universities of Leeds and Kent at Canterbury; an External Adviser to Royal Academy of Dancing; member of regional

and national arts panels; member advisory panel setting industry standards for "Dance", and "Creativity in the Arts" (GNVQ); and conducted research as an Academic Adviser for the Northern School of Contemporary Dance. After developing and teaching a programme exploring traditional and contemporary body mind practices (Body/Mind/Movement) at Middlesex University, he now teaches body awareness for the International Opera course at the Royal College of Music. Research interests include somatic perspectives on the practice of Tai chi Chuan; symbology of long form yang style Tai chi Chuan; Jungian and Post-Jungian perspectives on body mind unity.

GIORGIO DE CAROLIS

Giorgio de Carolis is a certified Franklin Method educator, a Contact Improvisation facilitator and he has been Rehearsal Director of the graduate company 12 Degrees. He currently teaches Performance and Contemporary Technique at UCLan.

(Philosophy)

DR. NIALL SCOTT

(Phenomenology specialist)

Niall Scott holds a PhD in philosophy from Lancaster University (2003), an MA in philosophy from Queen's University Belfast 1996, a Diploma in Theology from Belfast Bible College, 1994 and a BSc (Hons) in Biology from the University of Ulster, 1991. Prior to his appointment at UCLan he taught at Lancaster University. He currently teaches on the BA in Philosophy and on the MA in Religion Culture and Society. His teaching interests centre around philosophy and popular culture, ethics and philosophy of religion. He has spoken internationally and published widely in the field on bioethics, cultural theory and the philosophy of popular culture.

JANE HARTLEY

(Music Theatre Course)

Jane has a background as a professional performance-maker in collaborative interdisciplinary work: also community arts and mainstream education including training and mentoring others. Jane Directed an international dance touring company and led on developing the equal opportunities work of the company. Her choreography has been a recommended study on an A Level dance syllabus. Jane has over 15 years of experience in H.E. which include course leadership External Examining and designing new academic programmes. Jane's current work at UCLan is focused on co-teaching 'devising modules' where students work to co-create experimental music theatre performances: she leads the third year devising module.

Jane is currently undertaking research into how her pedagogy relates to creativity research and creativity-pedagogy research. Jane is currently a member of UCLan's Athena Swan and race equality charter mark committees that work to further equality of opportunity at the institution. Also the 'staff experience group' and 'pedagogic research forum'. Jane is particularly interested in how creativity, and the pedagogy that supports it, can be articulated clearly. Also how complex adaptive systems thinking may support articulation of creative processes and pedagogy. Jane is a Fellow of the Higher Education Academy.

CONFERENCE TIMETABLE

Monday 16 July 2018

9.30am	Registration and delegates arrive
10.00am	Welcome by Dr. Les Gillon – Head of Research within Performing Arts in UCLan’s School of Journalism, Media and Performance
10.10-10.30am	Comments from Professor Lubaina Himid OBE
10.30-10.45am	Introduction to conference themes by Dr. Amy Rome
10.45-12.00pm	Opening keynote lecture ‘Why Theatre’ from international director Enrique Pardo – Pantheatre’s transdisciplinary approach to performance and training
12.00-12.30pm	Opening reflective responses from Tim Lamford to Pardo and Pantheatre’s transdisciplinary praxes
12.30-1.00pm	Questions, discussions and responses
1.00-2.30pm	LUNCH
2.30-5.30pm	1st ‘Choreographic Theatre’ laboratory led by Enrique Pardo in St. Peter’s Arts Centre
5.45pm	Meet and greet (canapes and drinks provided) in Media Factory Cafe
6.00-7.00pm	in the ME007 – ‘Saiserit’ – an installation performance by Giorgio De Carolis

SAISERIT (deriving from the reversed spelling of the name TIRESIAS) is a durational interdisciplinary solo performance emerging from an exploration on the theme of close-mindedness, particularly being influenced by D. F. Wallace’s definition of blind certainty as “a close-mindedness that amounts to an imprisonment so total that the prisoner doesn’t even know he’s locked up”. [from ‘This is Water’] Through the fabrication of a symbolic mythological persona and the setting up of an audio/visual performance territory. The audience explores and actively engages with how I, as an international contemporary transdisciplinary dancer, am approaching the challenge of making a conceptual, non-autobiographical solo piece of artistic work.

Tuesday 17 July 2018

10.00-11.00am	Lecture/presentation from Dr. Julie Bokowiec on “Transgendered Voice & Performativity”
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This lecture, will be delivered by Dr. Julie Bokowiec (Research Fellow from the University of Huddersfield). She will explore her praxis by first examining and talking about the composer Peter Maxwell Davies’ (1934-2016) music theatre particularly “Eight Songs for a Mad King” in relation to the collaboration with the actor/extended voice practitioner Roy Hart (1925-1975). Dr. Bokowiec will present a close reading of the score; speak about its challenges from a vocal/performer point of view; how it invites radical interpretations; and examine how the score can be read as a document of the creative process/collaboration between Roy Hart and the composer Peter Maxwell Davies. (How the score perhaps offers a map of a process and provides more than a visual/historical trace of two very distinct personalities with very different approaches to voice.) Further, the score which teeters on the ‘incomplete’ is also symptomatic: it presents a fully embodied and embedded aesthetic madness that ironically works - it presents a kind of schizophrenia on the page that nevertheless adheres to a strong logic. In reflecting on what Bokowiec describes as a ‘kind of schizophrenia on the page’, she may draw within this transdisciplinary research, on the philosophy of French feminist Luce Irigaray. In order to speak about this schizoid-logic in practice, Dr. Bokowiec will talk about her own performance of “Eight Songs for a Mad King”. Examining the manner in which the piece is ‘excited’ by transgender - how a positively trans-gendered voice can play ‘more than two’ - stepping into the ‘haunted’ realm of otherness, archetypes and non-human specters. For this reason, she will also draw upon Julius Eastman’s performance of “Eight Songs for a Mad King”. One of the most powerful socially and politically charged performances. A range of audio and visual examples will be used in the presentation.

11.00-12.00pm	Linda Wise, co-director of Pantheatre and direct living descendent of Roy Hart’s practice will respond to Dr. Bokowiec’s lecture about Roy Hart and the trans-gendered voice.
12.00-12.30pm	Responses from Dr. Patrick Campbell (MMU)
12.30-1.00pm	Questions, dialogues and reflections
1.00-2.30pm	LUNCH
2.30-5.30pm	ME007 Masterclass with Linda Wise – Pantheatre’s transdisciplinary approach to voice and performance

Tuesday night - Performances in ME007

6.00-7.00pm

Nic Smith – “Between Voice and Theatre: The Voice as Theatre”

As an interdisciplinary artist, I have always struggled to place myself in the creative world due to feeling torn between genres of expression. Since discovering the interdisciplinary practices of Pantheatre at University whilst training as an actor. I have admired how they are able to bring together a collective of interdisciplinary artists with an aim of allowing the artist to “take the work and make it his or her own.” Working with them has really allowed me to understand more about the importance of all of the artistic components within a process of creating performance. Whether this becomes a solid project or a loose framework in which to improvise in or build on for development. At this moment in my life, I find myself writing songs. I am interested in artists who are able to “auteur” their work. For me this means taking full responsibility of what one is performing. From determining what one wants to say/communicate, why one wants to say/communicate it and to say/communicate it honestly with no holding back. I would like to share in this with you, some moments of vocal expression through improvisation and go on to perform some of my finished song compositions.

7.15-8.00pm

LightTrap Entertainment

“Towards the Talkies” is a transdisciplinary practice-led theatre piece that explores themes that are very culturally relevant today, namely racism and sexism. The work tackles the issue of ageing in the visually-driven American culture of 1920s Hollywood. Exploring how being a star of the black and white screen might have been glamorous, idealized. The performance reveals perhaps how pathetically brief this glamourized life is for the American actor, particularly for women. Using a range of techniques, this demonstration/performance study integrates and applies methods explicitly drawn from Pantheatre and what Pardo defines as ‘Choreographic Theatre’ and; the pioneering movement training for actors described as ‘Biomechanics’ first developed by the seminal Russian theatre practitioner Meyerhold. The company LightTrap explore and present this original piece of theatre ‘Towards the Talkies’ as a platform from which to study and discuss how they are creating this theatrical work applying this integrated methodology.

Light Trap Entertainment is a company founded by six actors who recently graduated from the BA (Hons) Acting course at UCLan. “Towards the Talkies” is their first independent production. Originally, it was part of a practice-led dissertation. Devised from

scratch, using methods they have been taught over their three-year undergraduate Acting degree. Through their passion, commitment and hard work, since graduating, this work has become even more central to how this new theatre company creates work. The actors want to expand on the play and explore the world they created through various methods, such as Biomechanics movement work and ‘choreographic theatre’. After the conference, the company is planning to take the full version of the play on tour in 2019 and visit various colleges and schools to educate young people on making and devising theatre.

Wednesday 18 July 2018

10.00-11.00am

Presentation/lecture from Dr. Jane Turner from Man Met on: Eugenio Barba and Odin Teatre’s transdisciplinary approaches to intercultural and international performance

11.00-12.30pm

Dialogue between Pardo and Turner – comparisons and how Barba’s praxis influenced Pantheatre’s approach

12.30-1.00pm

Questions, dialogues and reflections

1.00-2.30pm

LUNCH

2.30-5.30pm

Second Choreographic Theatre Laboratory with Enique Pardo’s in St. Peter’s Arts Centre

5.45-6.45pm

Final plenary and closing comments in ME007

Thursday afternoon 19 July

Graduation Presentation of Honorary Fellow to Enrique Pardo
Evening final reception at the International Hotel



THANK YOU

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John Holloway

Head of School of Journalism, Media and Performance (JMP)

Dr. Les Gillon

Head of Research within the area of Performing Arts

Prof. Erik Knudsen

Professor and Lead in practice-based research in JMP

Prof. Ewa Mazierska

UoA #33Lead Professor in Contemporary Cinema

Adam RHL Evans

UoA#32Lead Principle Lecturer in Research & Innovation

Prof. Lubaina Himid OBE

Professor in Contemporary Arts

Dr. Melinda Tan

Director International Business Development



University of Central Lancashire

FOR FURTHER INFORMATION CONTACT:

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